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Arrived at his home, we found it commanded a magnificent view into a grand basin in the mountains, which ought to have stirred the heart of a clod. He had never seen it. He "did not get his living by looking."

"In the eye there dwells the heart;  
'Tis the eye that you must question"

Sang a lovely woman with all the fervor and feeling of one who saw all things beautiful, and whose life was ruled and guided by the sweet harmony that stole into her soul through her eyes, which were never closed to the infinite beauty of the passing days. Some years ago, I was shown an article sent to one of our magazines by a farmer living in one of our northern states, which showed such an acute observation of all the phenomena and detail of his country surroundings, that I was greatly impressed by his evident pleasure and satisfaction in his life, which, in too many cases proves to be one of the most humdrum and monotonous—the life of a farmer on poor and unproductive acres, which really generally contain many of the elements of the picturesque to the artistic eye. By all means, let us look while we live, and we shall be pretty sure to learn how to live by looking, at least. Once, in my younger days, I settled myself to paint a cedar tree overspread by a wild grape-vine, growing in the middle of a rough, stony field, such as cedars love to grow in. A farmer was toiling about its outer edge, behind a yoke of oxen dragging a plough through the unkindly soil. What a labor, I thought, to get this piece of ground into a condition to foster the crop he was evidently contemplating entrusting to its tough hospitality! He had no time to waste in any idle curiosity regarding my—to him—strange occupation, at which, I confess, I was not a little surprised and very well pleased. His house was not too far off for me to observe a livelier interest in my movements among the other members of his family, but they were evidently restrained by his cool control over himself. After a time, he stopped his team and slowly plodded over to where I was at work, which was the signal for the whole family to swarm in that direction. Looking over my shoulder a moment, in grave silence, and not discovering much which accorded with his idea of the fruits of a well regulated life, he lifted up his voice and shouted to his eager flock: "you needn't come; 'taint nothin'!" In later life, I think I have never met a more crushing criticism. I wondered whether he or I had missed learning how to look.

—A LANDSCAPE PAINTER.

It is rumored that there is a movement looking toward the establishment of a National Picture Gallery in Washington, for which the Government is expected to purchase works from time to time.

#### FURTHER WORDS ON THE TARIFF.

Since the article on page 15 was put in type, we have received the following communication from Mr. Lambdin. In its general nature it substantially agrees with the former article, but Mr. Lambdin has stated the case in an interesting way, and we gladly give it place.—ED.

A great deal has been written of late about the tariff upon works of art, and as a general revision of the existing tariff seems now probable, it may be worth while again to consider the subject. The newspapers in New York have been advocating an absolute repeal of all tax; they maintain that art is an educator and that we cannot have too much of it. A favorite argument has been that because the French schools have treated American students courteously, it is a breach of faith to tax the works of French artists; and most of the other reasons adduced are similarly wide of the mark.

There is, undoubtedly, a well-grounded objection to the present duty of thirty per cent on the valuation. Good work is thereby made very costly, while little is done to exclude the cheap and worthless stuff. Honest and reputable dealers find it impossible to compete with those who resort to fraudulent invoices—a very easy thing to do where works of art are concerned.

It is certainly desirable to import as many truly fine works of art as possible. They benefit us in every way—by instructing our artists and by instructing the people. These latter, in turn, learn to appreciate and value the good work our artists may do. Poor pictures are of no advantage: if they do no other harm, the imported ones, at least, do this—they fill a place which could be better filled by the work of our younger men.

So long as American industries receive any protection, why should not the infant industry of art have its share? The raw materials it employs are all heavily taxed. Nearly everything the painter uses comes from abroad, and bears a duty of forty per cent.

Now there is one form in which an import duty may be laid, which seems to be liable to no objection; there would be no means of avoiding it by false invoices, and it would tend to keep out the worthless work, while nothing of real value would be affected.

Let a small, fixed tax of about twenty dollars be imposed upon every oil picture imported, a like small, fixed tax upon every piece of sculpture, and upon each other class of art work a similar small tax.

This would give a slight protection to the artist—enough, at least, to cover the existing duties upon his materials—it would discourage the dishonest importer and the importer of work of a low grade, while nothing it would be really desirable to have, would feel the burden.

This is known to be approved by many artists and several of the leading importers of works of art, and it is believed that it would meet with general acceptance.

—GEO. C. LAMBDIN.